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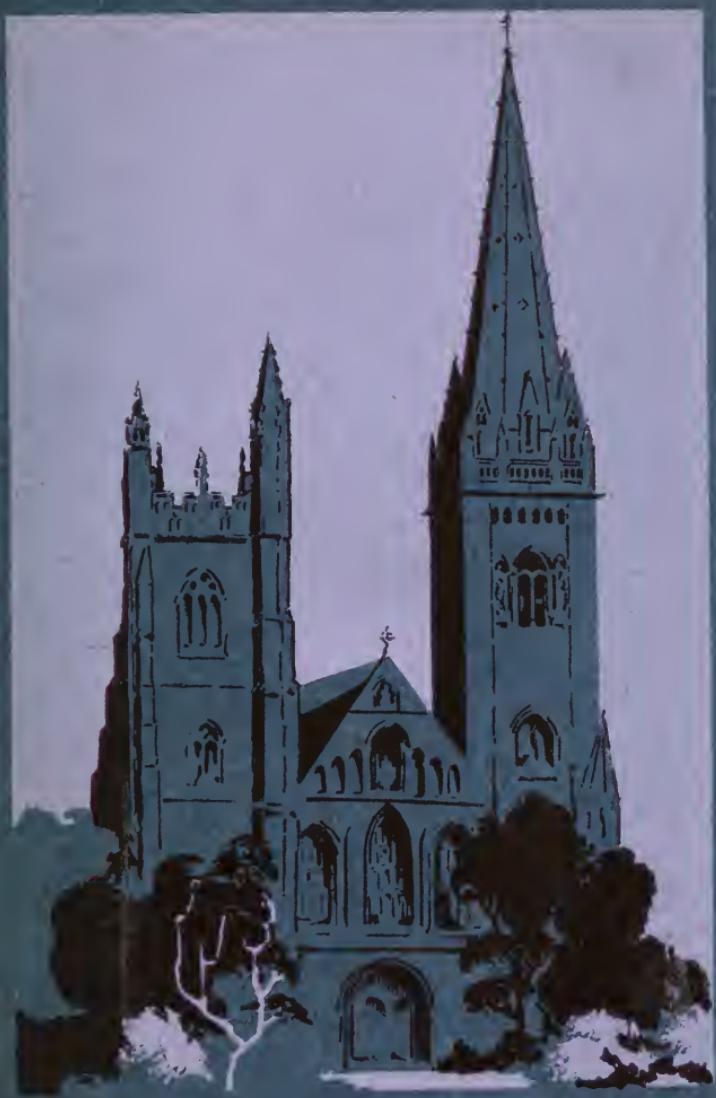
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# The Story of LLANDAFF CATHEDRAL

by

E. W. Williamson  
M.A., F.S.A.

*Canon*

With Illustrations

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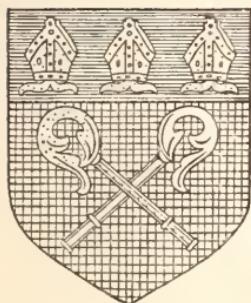
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# LLANDAFF CATHEDRAL



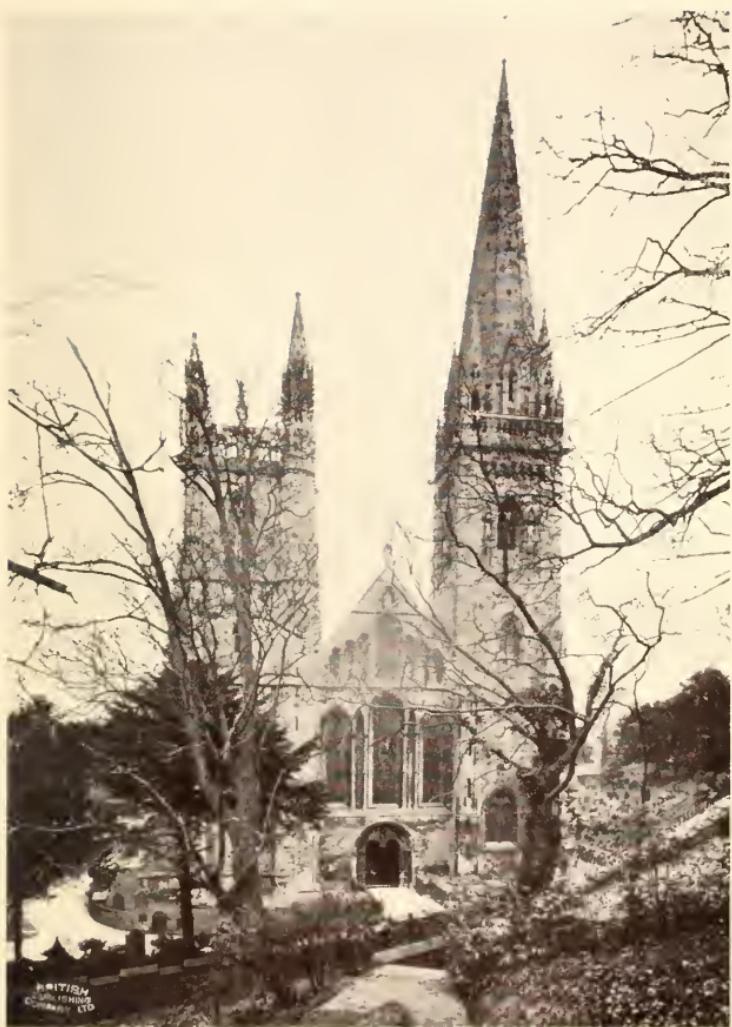
## I.—THE STORY OF THE LIFE AND WORK OF THE CATHEDRAL

**A**CATHEDRAL is, in idea and origin, a great church in which a bishop has his *cathedra*, his seat or “see,” and in which he and the clergy most closely attached to him maintain the constant *opus Dei*, work of God or round of divine service, and from which there should radiate Christian influences within the neighbourhood or diocese in his care. We cannot understand the cathedral unless we know something of its ministers and of how they have carried on these tasks. In this first chapter we must therefore piece together the story of the men who have served God in the Church of Llandaff. That story is neither so clear nor so splendid as the story of richer cathedrals, whether those of the “Old Foundation,” like Salisbury or Lincoln, which have always been served by canons, or those of the “New Foundation,” like Canterbury or Gloucester, which were taken from monks and given to canons in Henry VIII’s time. But it is a story even more venerable than theirs ; it reaches back further than that of any English cathedral, and it shows us, in many forms and in many ages, an attempt, hampered often by poverty, sometimes gallant, sometimes all too half-hearted, to maintain the “work of God.” The ministers of Llandaff Cathedral must be one of the oldest fraternities on British soil. Their foundation is “older than the oldest.” Their church begins fourteen centuries ago with an uncertain foothold amid the British people, recently driven by heathen Saxons into Wales : it ends as the mother of a great diocese containing well over a third of the population of the Welsh Principality.

The first bishop of whom we know anything at Llandaff is St. Teilo. From at least the ninth century right down to the end of the Middle Ages, and even beyond, the Llandaff clergy revered his memory, and were proud to call themselves the “family of Teilo,” and to give his name to their cathedral and other possessions. Teilo was a Pembrokeshire man, and a leader in that great movement of revival and missionary work which took place among the British

people in Wales and beyond the seas during the sixth century. He obtained some centres for work in West Wales, at one of which, Llandilo Fawr, he died ; and he worked for a time among people of his own stock in Brittany, where such place-names as Landeliau preserve his memory. It is probable that he worked from 547 to 555 in Brittany. His work at Llandaff, and in this part of Wales, may fall just before and after that time. The method was that of a monastic camp and outposts ; the bishop made his chief monastery where he could obtain a good site, a *lann*, estate or compound, and he planted his men out at any spot—there were as yet no diocesan boundaries—where lesser *lanns* might be given him. Commonly the *lann* took its name from the leader to whom it was given. Teilo's *lann* took its name from its river, the Taff ; its site had already been used for pre-Christian burials of uncertain type, discovered some years ago under the western part of the present church. Its influence is reflected in ancient charters preserved in the twelfth-century "Book of Llandaff." Of these charters some are clearly false, but parts of them seem to be of great antiquity. In them we catch glimpses of Teilo's men and their successors receiving willing gifts from their converts or forcing barbarous chieftains to repent of vile crimes and make handsome grants in reparation to the mother church.

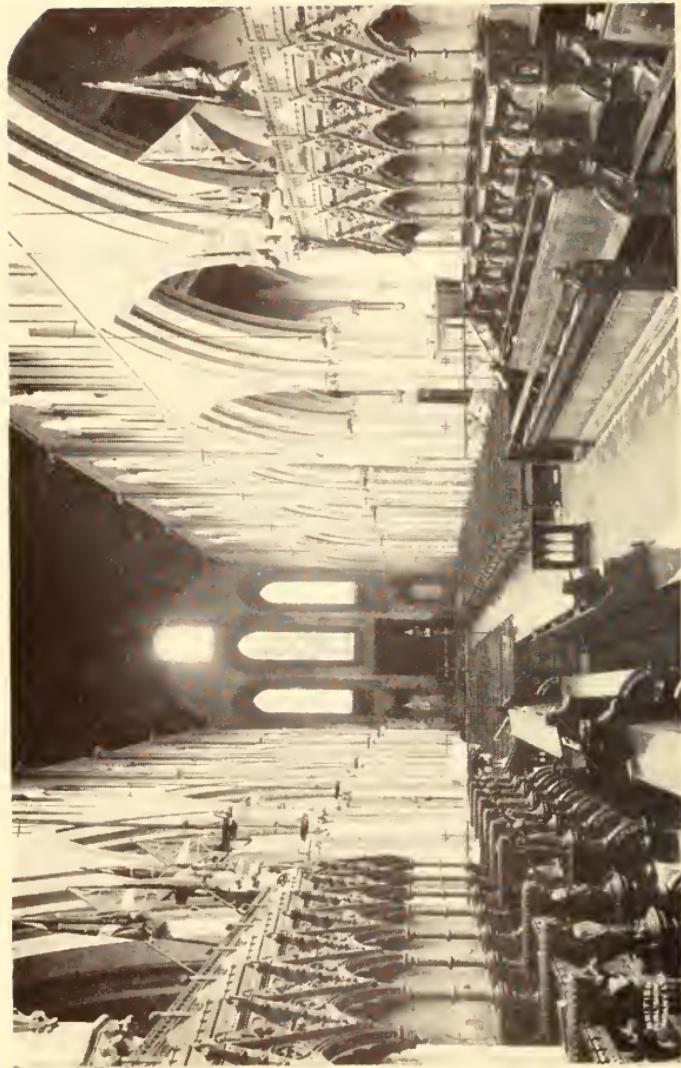
Teilo was succeeded by his nephew, St. Oudocui. Thereafter much is dark, and the accepted list of bishops contains evident mistakes. One clear glimpse we receive, about the beginning of the ninth century, in deeds inscribed in the margins of the so-called "Gospels of St. Chad," a precious volume written about 700 A.D. The book has been at Lichfield since about 970, but about the year 800 it was bought for a "best horse" by one Gelhi, son of Arihtiud, and given to Llandaff. Attestations made while it was at Llandaff suggest that Teilo's *lann* was now no longer a monastery, but had something like the later chapters of secular canons ; we find "Nobis, bishop of Teilo," "Saturnguid, priest of Teilo," and "Sulgen, the *scholasticus*," who was the scribe, and who foreshadows the teaching work of the later chancellors. About King Alfred's time we pick up a fairly clear succession of bishops within the Llandaff diocese. One of them, Cimeilliauc, was captured by Danes in 915, and ransomed by King Edward the Elder. And now, as might be expected, they begin to be on friendly terms with England, and, it appears, to seek consecration at Canterbury. Increasingly in the "Book of Llandaff" the cathedral chapter takes shape before our eyes : charters are witnessed by clerics calling themselves "priest of Teilo," "the reader" and "the writer," "the steward" frequently



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*The West  
Front.*



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The Interior—  
Westward.

and once even "the cook"; and finally in the eleventh century the title "canon" appears. Both bishops and clerks might be married men, and some of their sons are recorded as holding office in the church. The estates and property of the canons were not yet separated from those of the bishop.

It was not until 1120 that Norman ideas in building touched Llandaff, and the tiny old church was superseded; and Norman ideas in cathedral organisation tarried even longer. Herwald, who was bishop when the Normans came, continued for nearly fifty years, and died at the age of a hundred, so it was said, in 1104. He was untouched by new ideas; his son was archdeacon of Gwent, the eastern part of the diocese. Urban, the next bishop, declared that, while in his own day the cathedral had but two canons, it had had even in King William's time as many as twenty-four; but this may be doubted. Urban (1107-33) did indeed show much activity. He began the present church, which was in building from 1120 to about 1280. He added St. Peter to its older name-saints, and St. Paul was added in later centuries. He tried to increase its status by bringing to it the bones of St. Dyfrig, "Dubric, the high saint," as Tennyson calls him, who was soon to figure honourably in the Arthurian legend, and who in fact did a good work on the eastern edge of the diocese a generation earlier than Teilo or David; thenceforward Dyfrig was spoken of as the first bishop of Llandaff, but he never displaced St. Teilo in Llandaff sentiment. Urban also made a notable agreement with Earl Robert, the lord of Glamorgan, defining the rights of the men of his manor against those of Cardiff Castle. But he did not follow the Norman custom of constituting the canons as a chapter with estates separate from his own, though the fact that there was a "dean of the church" (his own brother) in his day may point to some such intention. His hands, indeed, were full enough with suits and journeys to Rome, in a fruitless attempt to claim for his diocese some parts of the dioceses of Hereford and St. Davids, where the boundary had remained uncertain. On one of these journeys Urban died at Pisa in 1133. Henceforth the diocese contained roughly the modern counties of Glamorgan and Monmouth, without the Gower peninsula.

It was Bishop Henry of Abergavenny (1193-1218) who gave to the canons separate estates from his own, and settled the chapter upon what is roughly its present basis, with four dignitaries and nine other prebendaries. But Henry's constitution retained peculiar features. In the first place there was no dean; and the bishop himself presided in chapter even when the domestic affairs of the church

and chapter were discussed. Secondly, Henry's model was not that of the great Normanised cathedrals, Salisbury, York and Lincoln, but rather those reformed before the Normans came ; at Llandaff, as at Wells and London, the archdeacon stood first of the dignitaries, and he presided in chapter in the bishop's absence ; and, as at Hereford and Wells, the treasurer took precedence of the chancellor. At Llandaff too, the four chief dignitaries never took, as elsewhere, the four corner seats in the choir ; they remained at its west end, grouped together, as once the chief clergy had been in the apses of primitive churches, and as they always were in chapter ; and there they remain in the modern choir. In passing we may notice that it was just before this bishop's time that Archbishop Baldwin, accompanied by Giraldus Cambrensis, visited the Church in Wales, with a view to demonstrating the supremacy of Canterbury. In 1188 they came to Llandaff, preached the crusade in public, the English standing on one side and the Welsh on the other, and stayed the night with Bishop William of Saltmarsh ; and the archbishop next morning said Mass at the high altar. In 1205, in Bishop Henry's time, King John granted to Llandaff an annual fair on four days in Whitsun week.

Statutes made by later bishops and chapter show us how Henry's system worked down to the Reformation. Each canon possessed an individual prebend or income, of which prebends most were derived from the estates of certain parishes, served by the prebendary's deputy or vicar, but four seem to have been "cursal" or, "cursory," derived from a fourth share in the greater tithes of certain estates in Llandaff itself. Further, the chapter had a common fund, the bulk of which was divided between those canons who in a given year kept residence. In order to keep residence a canon must reside continuously for thirteen weeks in the first year, and afterwards for twelve weeks severally or continuously in each year. It is plain that the number in residence at any one time must always have been small ; we know of many prebends given to pluralist royal clerks or papal nominees, who can seldom have seen Llandaff ; and in 1284 Archbishop Peckham wrote to complain of the poor service done to Llandaff by its canons. Things probably did not mend ; for the bishops themselves, from 1300 onward, were men with less and less of local sympathy, and must have lived away for much of their time on their several manors, or, after 1281, in their London house close to St. Mary's in the Strand. It is perhaps a sign of weakness that in 1316 Edward II wrote to complain of disorders in the administration of sanctuary at Llandaff, outlaws and malefactors protected

by the cathedral not being detained but allowed to break out and harm the neighbourhood.

The services, however, did not depend entirely upon the canons. Each canon was expected to provide a vicar-choral or choir deputy, some being priests, some deacons and some sub-deacons, to represent him at service when absent. The full complement of vicars does not appear to have been kept up ; but further there were, as time wore on, several priests of chantries in the cathedral who were bound to take part in the choir services both by day and night. They were : the chaplain of the Lady Mass, two of Bishop William of Radnor (1257-65), one of Bishop William de Braose (1266-87, see pp. 20, 24), two of Humphrey VII de Bohun, earl of Hereford (1291), two of Bishop John of Monmouth (1295-1323), King Edward I, benefactor, and their predecessors and successors, one of Bishop Marshall (1478-98, see pp. 21, 22), and one of Sir David Mathew (c. 1480, see p. 24). Between them these clerks must have maintained the round of worship ; for at the Reformation we read that the church had formerly had Morrow Mass, Lady Mass, and High Mass daily, and there is a record of many vestments and ornaments taken by Edward VI's commissioners. The chapter, with these clergy, also cared for the inhabitants of the old manor and parish of Llandaff, and for their four chapels of ease. Sir David Mathew's chanter was bound to teach twenty children. In practice there appear to have been about ten clerks, either vicars or chanters. They lived together in a college to the east of the church.

At the Reformation what splendour the cathedral had was largely squandered. Hearing, about 1539, of the royal destruction of such shrines as that of St. Thomas at Canterbury the canons broke down the great silver-gilt shrine of St. Teilo which stood in the Lady Chapel, and concealed it, and also the head-reliquaries of the three Llandaff saints and some valuable images. Their enemies said that they had done so for their own profit, but they may well have meant to save the gear for better days. Bishop Holgate, afterwards of York, sent his chancellor to enquire, and part, the plate of the shrine, was delivered to the bishop, who appears to have sold it for his own benefit, giving some vestments and an organ in return to the cathedral.



The remainder was handed to Thomas Cromwell in London by one of the canons, whose nerve seems to have failed him.

When the mist clears again in the more settled days of Elizabeth, we find the old foundation adapted to new uses. One canon only was resident. The minor clergy had given place to two priest-vicars and six lay vicars, or singing men, who with four boys maintained the choir service. We meet other lay officers, such as a schoolmaster, a seneschal, a proctor, a bailiff, a registrar, sexton, clock-keeper and glasier.

Already decay had begun, and the story of the next two centuries is sad indeed. The bishopric and canonries alike had been impoverished by bad management. In 1575 there was anxiety for the safety of the fabric of the church, and Bishop Blethyn proposed to decrease the *personnel* in order to save it. Blethyn, with due post-Reformation care, provided for a steady rota of preaching by the canons on Sundays and saints' days ; but within fifty years there was but one sermon a month, and deputies were allowed. During the Commonwealth the church was desecrated, and some of the revenue was used to pay itinerant preachers. In 1660 the previous order was restored, and the sung services struggled on, accompanied by a new organ given by Lady Kemysh of Cefn Mabley, which stood in a gallery north of the choir. In 1691 the choir of singers, never very satisfactory, was put down, partly for the benefit of the fabric fund ; the organ was a wreck by 1718. At that time daily prayers were still said. The two vicars-choral saw to the services in the cathedral and two outlying chapels and to the spiritual needs of the parish. The schoolmaster "gave out the psalms" and appears to have accompanied his boys on the fiddle when there was singing. Some time during the eighteenth century daily prayers stopped entirely. The chapter met annually at Petertide for business : they engaged in the second quarter of the eighteenth century in a grand scheme for the remodelling of the fabric, now rapidly falling into ruin, and they saw to their own estates, which appear in 1717 to have brought in about £20 a head, and in 1835 about £45 ; but almost their only connexion with the worship of the church appears to be that one of the vicars commonly also held a canonry. As for the bishops : from the time of Elizabeth to that of Anne they were men of local sympathy and resided generally at the manor house of Mathern, near Chepstow, having lost both their Llandaff home and their London house in Elizabeth's time ; one of them, William Morgan (1595-1601), had already earned an undying

name as the translator of the Welsh Bible. Then, in the Georgian days, the poor little bishopric was given, rather as an ornament of merit than as a call to service, to English ecclesiastics, who appear to have lived right away, in Shropshire for example or even in the Lake District.

New life came in the nineteenth century with bishops who resided within the diocese. In 1840 the cathedral began to revive. It received a head of its own, the bishop giving up the south-west stall in choir and the domestic headship of the chapter to a dean. Soon, by Act of Parliament, an arrangement was made by which four canons, with sufficient emolument, divided between them the duty of being always in residence, and the others were disendowed. Between 1843 and 1869 the church itself was restored, through the efforts of Bishop Ollivant (1849-82) and the deans and chapter, with enthusiastic help from the public, to something like its original beauty. The old Bishop's Court, with the ruins of the castle and a good eighteenth-century residence, was bought back by the Ecclesiastical Commission. And the cathedral once more took its place in the life of the diocese. Choral festivals and other great services were held ; the pulpit began to be respected in the now growing town of Cardiff : the library was much improved ; and in 1864 the chapter instituted a popular Sunday evening service. In 1875, by Order in Council, the pastoral care of Llandaff was taken from the chapter and given to a parochial vicar, to whom was entrusted the Sunday evening service, with other rights and duties in the cathedral. Dean Vaughan, scholar, schoolmaster and preacher, founded in 1880 a good preparatory school in connexion with the cathedral, and a daily choral evening service of cathedral type became possible.

Since Disestablishment, in 1921, the Monmouthshire half of the diocese has received a bishop of its own, and St. Woolos, Newport, has become its temporary cathedral. The school, the choir and the daily singing, have been maintained in face of great difficulties. There is, indeed, in Wales now no money to maintain in the cathedrals such homes of learning, devotion and sacred art as both ancient and modern ideals require. The fabric itself is once more a big anxiety to its custodians. Though the dean is now bound to residence, the canons are called up for but four Sundays a year apiece. Several of them, however, have given, and do give, more, both to its services and to its other life. May Heaven prosper their, and all other, efforts for the welfare of this ancient mother church !

## II.—THE STORY OF THE ARCHITECTURE

**W**HEN Bishop Urban, in 1120, translated St. Dyfrig's bones to Llandaff (see p. 13), they were laid, on 23 May, before the altar of the Blessed Virgin, on the north side of the little old pre-Conquest church. The "Book of Llandaff" tells us that this church was 28 feet long, 15 feet wide, and 20 feet high, with little aisles and a round *porticus*, or apse, 12 feet long. We do not know where it stood.

Already, on 14 April in the same year, fortified by a letter of Archbishop Ralph of Sées, Urban had begun the building of a grander church, which has grown, in ways not entirely clear to us, into the building which we see to-day. Urban would probably aim first at completing a habitable choir; and his work may well have extended one bay or so further west than the present choir. This would explain why the pointed work westward from this spot is a little earlier than that east of it. We have now Norman work remaining in the east wall of the presbytery, and in the south wall which adjoins it as far as to the middle of the choir. At the east end is a rich arch, the true proportion of which, hidden by the raised pavement, resembles that of the similar but earlier feature at Hereford; at Hereford there was an apse to the east, but we do not know the exact shape of the eastern member at Llandaff. Two early seals of the chapter suggest that it may have had flanking turrets. Westward from the arch for some 17 feet the presbytery had no aisles; the remains of its two south windows can be seen. The openings are undoubtedly windows, for they were adorned on the outside with a rich medallion ornament, like that of the arch, a rare design found somewhat later at Malmesbury and elsewhere. Westward again the church was broadened, at least on the south, by the addition of an aisle, chamber or chapel, separated from the centre by a fairly solid wall, still partially preserved to half the length of the present choir. Whether at this point a central tower was begun (as ancient seals suggest), whether at the same point there was a plan to broaden still further into transepts (as a stone plinth below ground suggests), we cannot now tell. Certainly there was once an upper range of Norman windows in the present presbytery and the eastern bay of the choir. We are told too that in the nineteenth century there still remained portions of a big Norman arch spanning the church, where the big modern Gothic arch now stands, and a little Norman doorway immediately to the east of it in the south wall.

After a pause, about 1170, the outer walls of the present nave were built, continuing westward from Urban's outer walls. The main

north and south doorways are of rich late Norman or Transitional work. Then, after another pause, the six western arches of the nave were erected, working westward no doubt from Urban's choir building. These very dignified arches are in a style typical of early Gothic work in the West of England, a style which begins at Worcester and at Wells about 1170 and is gradually merged some fifty years later in the ordinary early Gothic work of England. In this work we often find piers of octagon shape enriched by triplets of round shafts, the central shaft of the three being drawn to a point, or nib, like a ship's keel ; at Llandaff all three have the nib. The capitals often break into graceful stiff foliage, commonly with very tall stalks and frequently rising without any band or neckmold, as if growing out of the shaft. Good figures and heads appear also. The plinths of the bases, like the *abaci* (the top members of the capitals) are of half-octagon plan. These features, all seen at Llandaff, suggest that masons may have been brought here from the west of England about 1190. But we do not here see such rich work as we see at Wells. Thus in the arches themselves the effect of light and shade is sought by simple angular chamfering, continued round from the piers, not by elaborate curved mouldings ; and some of the capitals at the west end were left half-cut. Almost similar arches were next carried eastward, cut in part through Urban's choir walls. The western piers are thick, and have vaulting shafts ; these eastern ones are thinner. It is just possible that at first it was intended to vault the nave and aisles. This was never done ; but one bay on the south, the little chamber by the chapter-house, received a low vault very typical of this style and time. The bulk of the west front came next, about 1220. The peculiarities of the local manner now largely disappear, though in the exterior the rosettes of foliage, the continuous framing of the windows, and the neckless foliage recall it ; but the round bases and *abaci*, and the shafts, some detached and some with the broad fillet instead of the nib, are ordinary work of the early years of Henry III—ordinary, but combined in a composition of singular grace which deserves careful study. The inside is a rich, but simple, design, in which the framing of the three great windows is carried from floor to ceiling (the upper window, it should be noticed, was meant to be hidden above the flat wooden ceiling). The outside, a design in four stages, is once more very plain if compared with the sister work at Wells ; it has but two statues, our Lord seated in the gable, and a bishop, probably St. Teilo, in the curious pendant of the doorway. The nave was completed with a clerestory, which perished almost entirely in the

eighteenth century, but of which the present modern work is a fairly faithful copy ; and a wooden ceiling closed it in. Be it noted that most of this work must fall in the time of Bishop Henry of Abergavenny (see pp. 13, 24).

The two easternmost arches of the work just described are each filled in with a curious sub-arch, which is not central. Similar sub-arches were used at Glastonbury to buttress the central tower. The fact suggests that the intention was next to clear away all Urban's presbytery, build a tower where it stands, flanked by transepts, and then continue the church eastwards in a new choir. Thus all the present nave and choir would have formed a very dignified nave. But if it was so the plan was too ambitious and had to be given up. The choir and altar have remained where they were. For ceremonial reasons, however, a way of taking processions round behind the high altar was desirable ; and very soon an aisle was carried round the outside of Urban's presbytery, cutting through or destroying his eastern ending ; as at Dore there were probably chapels in its eastern walk.

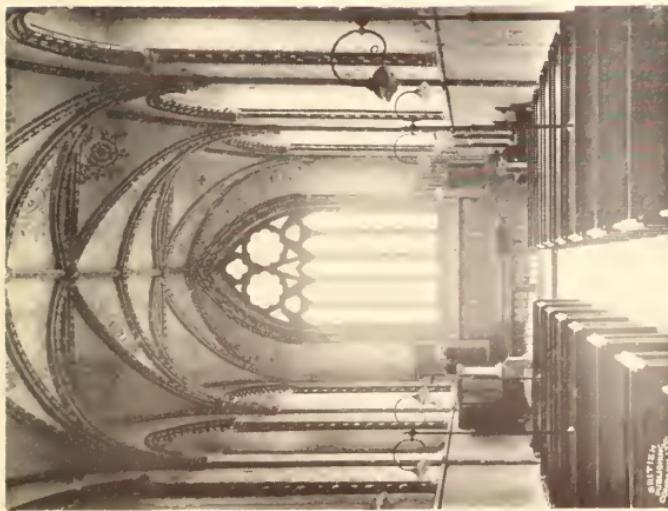
Works of the middle of the thirteenth century include the old south tower (of which probable fragments are in the Museum), the detached belfry (now a ruin) at the top of the hill, where it struck the eye, as the church itself nestling on Teilo's lowly site could never do, and the chapter-house and the room above, probably a treasury. The chapter-house is almost square, vaulted from a central pillar ; it is a rare shape, seen also at Glasgow and in the much later chapter-house at Senlis, admirably suited to so small a building. The doorway is not central, being simply cut through the entrance to an older staircase, which is prettily chamfered back in the corner. The vaulting shafts are stopped some seven feet above the ground ; the chapter seats below may have been of wood, as they are known to have been in the sixteenth century.

The church being thus fairly well completed and equipped, a dedication service was held on 23 November, 1266. On the same day Bishop William de Braose was enthroned. When he died, in 1287, he was buried in the Lady Chapel, where his effigy remains. This chapel must have been built in his time. Though spoilt by its present furniture, it is a fine example of the grace and proportion of the late thirteenth century. The tracery in the east window is modern.

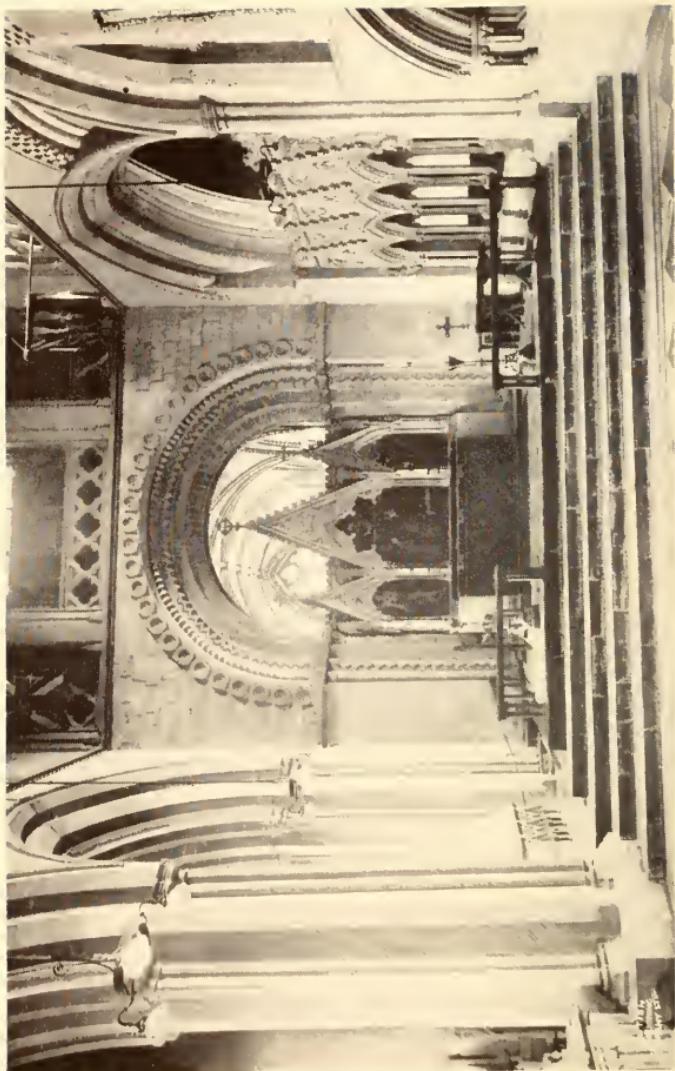
In the fourteenth century the walls of the aisles (which on the north, like the arches, seem to have begun to lean outwards), were repaired, and two small doorways were cut in them (the buttresses, however,



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*The Presbytery.*

are all modern). At the same time the lighting of the church was improved by the insertion of big windows with ogee heads ; these windows, like the older doorways, are not central with the arches, and may follow the spacing of the older Norman ones. A high light was given to the presbytery by cutting arches through Urban's walls and windows. On the north side this cutting was completed. On the south, where a very big window (now represented by a modern reproduction) was placed in the aisle, we can see how the cutting was done, stone by stone, for the work on the western bay was abruptly abandoned. (The clerestory above is modern.) About the same time the arches leading from the procession path to the Lady Chapel were raised, and given curious capitals which look like an attempt to copy the neckless capitals of the earlier age.

About 1350, when "Decorated" work was passing into "Perpendicular," a new stone reredos was made. It now stands in the north-east chapel. Its two doors gave access to a vestry, the back wall of which has left its mark on the floor of the Lady Chapel. A rather similar reredos was placed in the Lady Chapel ; expelled some years ago, it has been preserved and awaits its return. The main reredos was later surmounted by two rows of niches, after the fashion of Winchester and Southwark, which completely hid Urban's eastern arch ; they disappeared in the eighteenth century. The good niches in the Lady Chapel and in the north-east chapel are of the fifteenth century. Bishop Marshall (1478-96, see pp. 24, 25), built a new throne, and perhaps stalls. The little choir, which occupied the same space as at present, was closed in at its west end, behind the returned stalls, with a wooden screen which ran right across the church from wall to wall.

The last medieval work is the north tower, called the Jasper Tower, after Jasper Tudor, Duke of Bedford, Henry VII's uncle, who is said to have given it. It is one of four or five towers of Somerset type in this part of Glamorganshire. The crown of it, though modern, fairly represents the old. The delicate filling in of the



windows is old. Bishop Marshall bequeathed money "for the new tower or for the fabric of the church."

A century later, ruin had begun ; in 1594 we read of the "ruined and decayed" state of the church. Money indeed was spent on repairs, but it was insufficient. In November, 1703, the famous storm spoken of in Addison's "Campaign" and Evelyn's Diary brought pinnacles of the north tower tumbling through the aisle roof ; and the south tower suffered likewise in 1722-3, after which the services were moved from the leaky choir into the Lady Chapel. The chapter then bestirred themselves, raised funds (partly by a "Brief"), and sent, in 1734, for John Wood, the architect. Wood is honoured to-day as the creator of the classic beauty of Bath, the town of his adopted home. He was a convinced classicist, and had written a book to prove that the Orders of classical architecture, far from being an invention of the Greeks and Romans, were involved in the Divine instructions given to the Jews. At Llandaff he recast the six eastern bays of the church in his own style ; the decrepit walls were lowered, a new roof, concealed by plaster vaulting, was placed upon them, the Gothic work in the choir was hidden behind classical work, mainly Ionic, in plaster, new stalls and screen were erected on the traditional lines, and a large portico surmounted the elevated Communion table. In itself the choir was not unpleasing, and was pronounced "exceeding fine." Some of the old windows were replaced by wide classical openings ; others were left, as were the pointed arches in the two bays which now formed the nave. The intention was to place a domed tower in the next bay westward, and a portico in the next, and then to pull down the two last bays, with the west front and what remained of the towers. The west end of the new work was boarded up from 1736 to 1751 in the hope that this might be done. Mercifully funds failed, and a stone front was built at the point where stone paving now cuts across the tiled floor of the nave. The Gothic ruins were left, and the north tower was kept in repair for the sake of the bells ; but the south tower and most of the clerestory perished.

Ninety years later, when the great revival of religion began in the diocese, ecclesiastical taste had changed. Wood's work was very properly undone, and obloquy beyond his desert was heaped on his name. The new work as a whole was placed in the hands of a local architect, who made it the chief interest of his life. This architect was John Prichard, son of a vicar-choral of the cathedral, with whom he lies buried under a characteristic gravestone near his south-east door. The work was at first supervised by T. H.

Wyatt ; and later Prichard was joined by a partner, J. P. Seddon, whose influence brought in some admirable works of art by members of the Pre-Raphaelite school. Good support was given by a family of sculptors and builders settled in the neighbourhood, who for three generations have had the cathedral in their care ; to Edward Clarke, the founder of the family, and his son William are due the excellence of the modern carving and the individuality of such heads as we see in the corbels against the nave walls, all of which are modern. Some of Prichard's work seems clumsy to modern eyes, notably the raising of the altar, the too high choir-stalls, the protruding throne, the over-large arch of triumph, and the heavy pews, all of which mar the proportion. Nevertheless Prichard cared for the individuality of the building, and he was a true artist, making skilful use of fresh ideas, whether drawn from afar or from his own invention ; and he blended all into a harmonious whole, at once modern and ancient. His originality is seen in such features as the eastern-most gable, with its curious pinnacles and touching crucifix ; and such adornments as the row of sovereigns' heads outside the south aisle, cut by William Clarke, are a joy to visitors. The spire, with which in 1869 Prichard replaced the ruined south tower, is a bold but successful piece of work. It resembles somewhat the spires of south Normandy ; its symbolism, in which figures representing the nations are watched over by the heads of great missionaries, is original. Yet it harmonises with the old work ; the colour of its Campden and Dundry stone is mellow in all weathers and at all seasons ; and from any point of view it gives to the west end of Llandaff an unusual and unforgettable charm.



### III.—MONUMENTS, ORNAMENTS, ETC.

**M**ONUMENTS. There are six ancient effigies of bishops, some of which have, however, been moved so many times during restorations that they cannot be assigned with certainty. The first, of the thirteenth century, lies over St. Teilo's tomb, south of the presbytery, and appears to have been made to cover his relics there. In the north wall opposite is another of about the same age, possibly that made for St. Dyfrig's tomb, which was north of the high altar. The niche in which it lies is much later, and is believed to be that of Bishop Bromfield (1389-93); it has a figure of the Rising Lord sculptured in the soffit of the arch, where the eyes of the sleeping figure would, as it were, be gladdened by it on waking. North of the Lady altar remains the blue lias effigy of Bishop William de Braose (p. 15), with inscription. The latest, under the arch opposite St. Teilo, is Bishop Marshall (pp. 15, 21). There were also in 1718 effigies of Bishop Henry of Abergavenny (pp. 13, 20), and Bishop William of Radnor (p. 15); possibly the former is that in the south wall of the nave, in an old niche moved from the dwarf wall behind the choir-stalls, and the latter that in the north wall of the nave.

There are two fine modern effigies of bishops; Bishop Ollivant, re-builder and historian of the cathedral (1849-82), has a recumbent effigy, by H. Armistead, R.A., north of the high altar, in St. Dyfrig's old place; and Bishop Richard Lewis (1883-1905) is shown, erect and blessing, above the presbytery doorway, in a bronze figure by Sir William Goscombe John, R.A. Sir Goscombe also made the much-admired marble figure of Dean Vaughan in the north choir-aisle.

There is a fine gravestone of the thirteenth century in the boys' vestry in the south aisle; it is of a layman "and his wife also," their defaced heads being seen above its cross, but the name is undecipherable. There are four good alabaster tombs of knights and ladies dating from the fifteenth century. That of Sir David Mathew now lies close to Bishop Ollivant, having been moved from the north-east corner of the neighbouring chapel, known as the Mathew Chapel. It measures 6 ft. 4 in. from head to heels. Sir David (p. 15), a very tall man, was Edward IV's standard-bearer at the Battle of Towton, and was murdered in an affray at Neath. Sir Christopher Mathew (d. 1500), and his lady lie in a coloured arch, with weepers around the base, south of the Mathew Chapel. This arch has a squint through to the Lady altar. Sir William Mathew (d. 1526) and his lady lie on a rich base north of the nave. The remains of the Mathew crest, a heathcock, can be seen. In the



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*From the  
North-east 1830.*



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*From the South-east,  
present day.*

*The Reredos.*

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south-east chapel, which is arranged as the Consistory Court, lies a figure said to be a Lady Audley. A skeleton figure, like that often seen below the figure of the living in late tombs, lies in the north wall.

OTHER STONE-WORK. The most ancient stone object in Llandaff is a cross of strapwork design, dating from before the Conquest, found at the back of an ancient well at Bishop's Court. Two incised stones built into the west front may date also from this era.

The PULPIT has interesting figures of Moses, David, St. John the Baptist and St. Paul, designed by the pre-Raphaelite poet and sculptor, Thomas Woolner, R.A. Formerly there was a pulpit in the nave by the second pillar on the south from the screen ; and there was another, in 1718, in the chapter-house.

The only old WOODWORK is two chests, one with medieval iron-work, now behind the organ, one of the seventeenth century in the chapter-house. The teak choir-stalls and throne are Victorian. The statuettes in them deserve notice. The prophets above, and the minstrels in the sub-stalls, were modelled by Milo Griffith, A.R.A. The oak stalls in the chapter-house were placed there in 1931, as a memorial to Archdeacon David Davies ; the design, which preserves the old arrangement, is by Sir Charles Nicholson.

The main reredos has three PICTURES by Dante Gabriel Rossetti, painted between 1856 and 1864. The side panels depict David, the shepherd, about to smite Goliath, and David, the king, showing his dark speech upon the harp. In the centre the Christ Child, the Son of David, is adored by a shepherd and a king ; the king kisses his foot, but the shepherd his hand. The models for David the king and the Blessed Virgin were William Morris and his wife. The work is beyond praise. Rossetti also designed the pelican sculptured in the sedilia.

Close by on the south wall hangs a Madonna of a very different type, a fine work ascribed to Murillo. In the chapter-house hangs yet another type, in a medieval picture on boards which formed the back of Bishop Marshall's throne, built about 1490. It shows the Assumption of the Virgin. She is borne up by angels, while other angels make music above, their red wings forming a rich pattern against the cloud-flecked sky ; the bishop and his arms are seen at the base. In the Lady Chapel hangs a Nativity of the Baptist, part of which is ascribed to the school of Raphael. There is an old wall-painting on the south wall of this chapel.



PAINTED GLASS. There is no old glass. The most notable modern windows are by Morris and Marshall, in the south choir aisle and in the eastern part of the nave. The centre light at the west end is by Powell ; the Crucifixion behind the dean's stall by Sparrow. The Lady Chapel is gradually being filled with windows by Mr. Geoffrey Webb.

The ORGAN is by Norman and Beard (1900). Its predecessor (Gray and Davison, 1861), is now at Usk Parish Church. (See also pp. 15, 16 for earlier organs.)

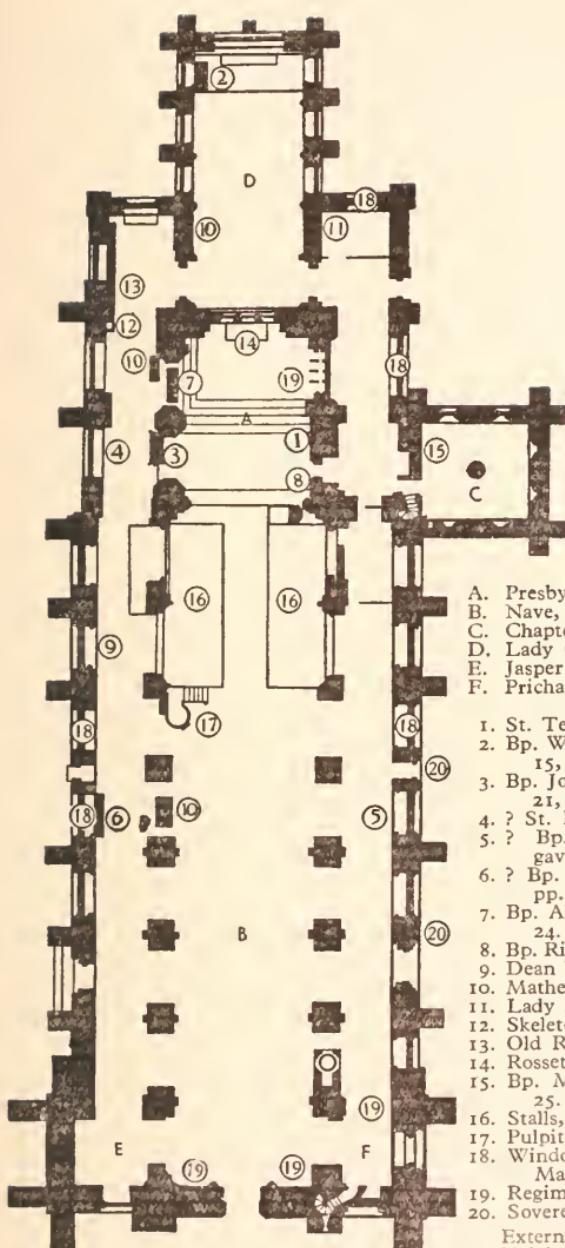
In the seventeenth century there were five BILLS. The tenor, re-cast in 1730 and 1782, remains. The next seven date from 1879, and are one of several memorials to Dean Thomas Williams, a great restorer ; the two topmost of the ten were added in 1920 by a conspicuous benefactor of the cathedral. A Llandaff tradition, as old as the seventeenth century, says that the great bell, Peter, of Exeter, once hung at Llandaff, but was taken in exchange for five smaller bells by Bishop Peter Courtenay of Exeter (1477-86).

The PLATE includes two Elizabethan chalices, with a paten of 1576, and two flagons of 1639. The verger's wand is of 1828.

Several Welsh REGIMENTAL COLOURS are laid up in the cathedral. South of the west door are those of the Forty-first Foot, carried in Canada in 1812-13, and north of it their Crimean colours. Near by on the south wall are the colours of the Welch Regiment in the South African War. The original colours of the Welsh Guards hang above the presbytery and remind us of the Great War.

The old LIBRARY was dispersed and burnt during the Commonwealth. A new beginning was made in the audit house, now the "Prebendal House," in the churchyard, by Bishop Francis Davies (1667-74). The present library dates mostly from Victorian times, and owes much to Bishop Ollivant's bequests and to some quite recent gifts. It was housed in the chapter-house and the room above ; but has been transferred to the Prebendal House, which has been recently enlarged through a bequest of the late J. E. Ollivant, chancellor of the diocese, the bishop's son. The chancellor of the church is bringing it into order for use by the chapter and their brethren.

The room above the chapter-house (its octagonal form dates from the restoration) has been quite recently made into a small MUSEUM for objects of cathedral interest. History has left us few treasures ; but the collection of stones, prints, drawings, and facsimiles of episcopal and capitular seals, and of the two great Llandaff books (pp. 12, 18), has some interest as illustrating our long story.



### KEY

- A. Presbytery, pp. 18, 21.
- B. Nave, p. 19.
- C. Chapter-house, pp. 20, 25.
- D. Lady Chapel, p. 20.
- E. Jasper Tower, p. 21.
- F. Prichard's Tower, p. 23.
- 1. St. Teilo, pp. 11, 24.
- 2. Bp. William de Braose, pp. 15, 20.
- 3. Bp. John Marshall, pp. 15, 21, 25.
- 4. ? St. Dyfrig, pp. 13, 24.
- 5. ? Bp. Henry of Abergavenny, pp. 13, 20.
- 6. ? Bp. William of Radnor, pp. 15, 24.
- 7. Bp. Alfred Ollivant, p. 17, 24.
- 8. Bp. Richard Lewis, p. 24.
- 9. Dean Vaughan, pp. 17, 24.
- 10. Mathew Tombs, p. 24.
- 11. Lady Audley.
- 12. Skeleton figure.
- 13. Old Reredos, p. 21.
- 14. Rossetti's Pictures, p. 25.
- 15. Bp. Marshall's Picture, p. 25.
- 16. Stalls, p. 25.
- 17. Pulpit, p. 25.
- 18. Windows by Morris and Marshall.
- 19. Regimental Colours, p. 26.
- 20. Sovereigns' Heads, p. 23.

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*Key Plan of  
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